

thursday evening series

THE CONTEMPORARY CHAMBER ENSEMBLE

Arthur Weisberg, *conductor*

Susan Palma, *flute*

Jacob Glick, *viola*

William Matthews, *guitar*

Raymond DesRoches, *percussion*

Claire Heldrich, *percussion*

Joseph Passaro, *percussion*

Barbara Martin, *mezzo-soprano*

Walter Hall, Edward Johnson Building

January 22nd, 1976 at 8:30 p.m.

PROGRAM

Light Spirit

Michael Colgrass

This work was commissioned for this instrumentation by Arthur Weisberg for the Contemporary Chamber Ensemble. It attempts to create the character of jazz without the familiar techniques of timekeeping and improvisation. Michael Colgrass, a graduate of the University of Illinois, was born in 1932 in Chicago. He studies with Ben Weber and Wallingford Riegger.

Music for Flute, Viola, Guitar and Percussion

William Sydeman

William Sydeman was born in New York in 1928 and educated at Mannes and Hartt Colleges. This work was commissioned by the Contemporary Chamber Ensemble. It is a 14 minute work in one movement which is divided in alternating sections of Allegros and cadenzas for Flute, Viola, or both. These sections are delineated by the material employed and the instruments utilized. The Allegros exploit a four note motive which is strictly treated in all manner of contrapuntal combinations using the ensemble and only pitched percussion instruments (Xylophone and Vibraphone). The cadenzas are much more free and improvised, employing the unpitched percussion instruments as accompaniment. A degree of flexibility of rhythm during the Allegro sections is achieved not only by shifting meters and groupings, but actually by having several different tempi proceeding simultaneously, which for proper execution requires the conductor to conduct 3 and 4 at the same time.

* * INTERMISSION * *

Le Marteau Sans Maître

Pierre Boulez

Pierre Boulez is well known as a radical adherent to the principle of serial composition, applying this method of unceasing, vigorously planned and strictly controlled variegation of given themes and motives not only to melody and counterpoint, but also to meter, rhythm, and scoring.

"Le Marteau sans Maître" is composed as a nine-part cycle for alto voice and six instrumentalists. Each of these nine-parts has a different scoring, four for voice and alternating instrumental groupings, and five for instruments alone. The five instrumental pieces arrange themselves to form, on the one hand, a prelude and postlude to the first vocal piece, and, on the other, three commentaries on the third one. Inter-related vocal

and instrumental sections do not necessarily succeed one another but are woven criss-cross into the overall fabric of the piece. The text of the second poem appears in two musical versions (nos. V and IX). A comparison between the two makes the differences in the treatment of the voice-line very obvious: in the one instance, sustained and melismatic followed by syllabic vocal writing in association with the melodic instruments; in the other, speech-song with predominantly percussive accompaniment and wordless, one might say, instrumental singing.

The following tabular analysis which appears in the score may clarify the involuted construction of the work and the instrumental scoring as the essential formative element:

- I. Avant "l'artisanat furieux"
flute, vibraphone, guitar, viola
- II. Commentaire I de "bourreaux de solitude"
flute, xylorimba, percussion, viola
- III. "l'artisanat furieux"
voice, flute
- IV. Commentaire II de "bourreaux de solitude"
xylorimba, vibraphone, percussion, guitar, viola
- V. "bel edifice et les pressentiments", version premiere
voice, flute, guitar, viola
- VI. "bourreaux de solitude"
voice, flute, xylorimba, vibraphone, percussion, guitar, viola
- VII. Apres "l'artisanat furieux"
flute, vibraphone, guitar
- VIII. Commentaire III de "bourreaux de solitude"
flute, xylorimba, vibraphone, percussion
- IX. "bel edifice et les pressentiments", double
voice, flute, xylorimba, vibraphone, percussion, guitar, viola

L'Artisanat furieux

La roulotte rouge au bord du clou
Et cadavre dans le panier
Et chevaux de labours dans le fer à cheval
Je rêve la tête sur la pointe de mon couteau le Pérou

Bel édifice et les pressentiments

J'écoute marcher dans mes jambes
La mer morte vagues par-dessus tête
Enfant la jetée-promenade sauvage
Homme l'illusion imitée

Des yeux purs dans les bois
Cherchent en pleurant la tête habitable

Bourreaux de solitude

Le pas s'est éloigné le marcheur s'est tu
Sur le cadran de l'Imitation
Le Balancier lance sa charge de granit réflexe

text by René Char

Next Event: Sunday, January 25, 1976 at 3 p.m.
ORFORD STRING QUARTET

Next Thursday Evening Series: February 26, 1976 at 8:30 p.m.
XAVIER DARASSE, ORGAN